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# AMERICAN ART NEWS.

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## EXHIBITIONS.

**American Art Galleries.**—Kauffman pictures until February 4.  
**Astor Library Building.**—Russian and Japanese caricatures.  
**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.  
**Brandus Galleries.**—Portrait and figure works by early French Masters.  
**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.  
**Durand-Ruel Galleries.**—Modern paintings and old masters.  
**Duveen Galleries.**—Works of art.  
**E. Gimpel and Wildenstein Galleries.**—High class old paintings.  
**Ehrich Galleries.**—Early genres.  
**Fifth Avenue Art Galleries.**—Pictures.  
**Fishel, Adler and Schwartz Galleries.**—Portraits by Wilhelm Funk.  
**Kelekian Galleries.**—Oriental art subjects and Textiles.  
**Knickerbocker Art Galleries.**—Antique and modern furniture.  
**Knoedler Galleries.**—Paintings by A. de Ferraris, February 1 to 11.  
**Lanthier's Old Curiosity Shop.**—Special view of fine old portraits.  
**Lenox Library Building.**—Bracquemond etchings.  
**Metropolitan Museum of Art.**—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.  
**Oehme Galleries.**—Paintings and water colors.  
**Pratt Institute (Brooklyn).**—Paintings and water colors.  
**Wunderlich Galleries.**—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

## SALES.

**American Art Galleries.**—Waggaman art objects through February 1.  
**Kauffman pictures at Mendelssohn Hall, February 3.**  
**Fifth Avenue Art Galleries.**—Collins' pictures February 2 and 3.

The eighteenth annual exhibition of the old Academy of Design will close at the Fine Arts Galleries to-morrow evening. The attendance has exceeded that of last, and also that of the previous season, so that the total attendance has been the largest, since the price of admission was raised from 25 to 50 cents. Last Sunday, the attendance reached 1,480 persons. The old institution has really held 97 exhibitions, as from 1882 until 1898, inclusive, it held annual autumn displays, but these are not included in the total count, which, by-the-way, leaving out the autumn displays, number six more than those of the Pennsylvania Academy of the Fine Arts, which is now holding its centenary exhibition in Philadelphia. The New York Academy, although founded later than that of Philadelphia, has never lapsed an annual exhibition, while the Philadelphia institution, although it celebrates this year the hundredth anniversary of its founding, in 1805, can only count 74 annual displays, including the present.

Seventeen pictures have been sold at the Academy of Design exhibition for a total of \$1,890.

The Velasquez portrait, believed to represent Philip IV. of Spain, purchased in Madrid by Mr. Denman Ross for the Boston Museum, and now in the Museum, the authenticity of which was called in question, has been declared genuine, according to a statement issued by the Committee of the Museum in the bulletin of the Museum of Fine Arts.

"The picture," says the statement, "has been submitted to fourteen painters and critics who are familiar with the works of Velasquez. Their testimony—with a single exception—is unanimous and strong in favor of the genuineness of this work. The Committee of the

George Henry Boughton, who died in his studio in England on Jan. 19 of heart disease, although called and calling himself an American painter, was by birth an Englishman. He had lived much here during his youth and early middle age and painted American subjects so many times, that he was generally ranked as an American painter by the public.

His method was that of the English modern school and he painted thinly and in cool colors. Boughton's works were highly thought of, especially twenty years ago, and few good American collections of the period were without an example of his brush. His figure pictures, depict-

20 of her miniatures on exhibition at the Glaenzier Galleries, No. 303 Fifth Avenue.

At a special meeting of the Board of Trustees of the Metropolitan Museum of Art, held last week, Sir Caesar Purdon Clarke, art director of the South Kensington Museum of London, was elected to succeed the late Gen. di Cesnola as director of the Metropolitan Museum. It is understood that Mr. J. Pierpont Morgan, the head of the Museum, recommended the appointment of Sir Purdon Clarke, and that the recommendation was unanimously approved by the trustees. It is understood that the new director will receive the same salary as his predecessor, or \$15,000 per year.

Sir C. Purdon Clarke is fifty-eight years old. He was graduated in 1865 from the National Art Training School and was steadily advanced through various positions until he succeeded Sir Philip Owen, as head of the South Kensington Museum. He was chosen assistant art director in 1891, although he practically performed the duties of director during the long illness of Sir Philip. His early years were given to the study of architecture, and in 1863 he received a national medallion for architectural design. He prepared in 1867 a set of plans for remodeling the Houses of Parliament, and remodelled the heating and ventilating appliances.

Transferred to the South Kensington Museum, he prepared plans for that institution and also for the Bethnal Green Museum. Italy claimed his services for two years, where he superintended the making of reproductions for the National Museum. The Church of St. Mark, at Alexandria, is his work. Returning again to South Kensington, he spent three years in purchasing art subjects. He also superintended the building of various British legations and consular buildings in Teheran, Tabriz, Ispahan and other cities of the remote East. His travels in the interest of the South Kensington collections extended to Russia, Greece, Spain, Turkey, Syria, Italy and Germany.

Sir Purdon was appointed, in 1878, architect to the Royal Commission at the Paris Exposition and agent for the Government of India. He received medals for art work and the decoration of the Legion of Honor. He went, in 1880, to India to make purchases for the Museum. On his return he was appointed keeper of the Museum and received the Order of the Indian Empire.

The Art Institute of Chicago announces the following exhibitions for the remainder of the season of 1905: January 31 to February 26, annual exhibition of works of artists of Chicago and vicinity; March 2 to March 22, exhibition, Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago branch, the Chicago Camera Club; March 2 to March 22, exhibition of paintings of William Wendt, of Chicago.

March 2 to March 22, annual exhibition of the Art Students' League, of Chicago; March 2 to March 22, special exhibition of paintings of Mrs. Anna L. Stacy, of Chicago; March 30 to April 19, annual exhibition of the Chicago Architectural Club; April 25 to April 30, exhibition of the Western Drawing Teachers' Association; May 9 to June 10, annual exhibition of American water colors, pastels and miniatures.



At the Blakeslee Galleries

PORTRAIT OF A LADY—PERIOD LOUIS XVI

By Antoine Vestier

Museum believes the picture to be genuine, and considers the Museum fortunate in its possession."

The artists and critics who passed judgment are Frank W. Benson, William M. Chase, I. M. Gauguin, Philip L. Hale, Francis Lathrop, Dodge MacKnight, Herman Dudley Murphy, F. Mason Perkins, William Rankin, Joseph Lindon Smith, Edward C. Tarbell, Fred-eric P. Vinton and J. Alden Weir.

An exhibition of the works of the poet and engraver William Blake, that stern the weird soul, arranged by Mr. Edward G. Kennedy, opened at the Grolier Club yesterday and will remain there through February 25. Notice will be made of this rarely interesting exhibit next week.

Twenty-nine pictures by Charles P. Gruppe, the American painter now living in Holland, were sold by Mr. E. Taylor Snow, for a total of \$10,170 at the recent exhibition of Gruppe's works, held at the Philadelphia Art Club.

ing scenes in the life of New Amsterdam, are among his best works. His painting was characterized by pleasing and graceful sentiment, and much refinement. The artist was a genial, whole-souled man, much loved by his fellows and his passing, following that of Swain Gifford, has brought a double loss to the older Academicians and Associates.

Lady Maitland, wife of Frederick Colin, Viscount Maitland, of Scotland, has been in New York for some time painting miniatures, which have attracted wide attention. Although it is only about six years since she discovered her ability as a painter, Lady Maitland has accomplished good results.

Her first miniature was accepted by the Royal Academy and since then she has been represented at each successive Academy Exhibition. Among the women here who have sat for her are Mrs. Douglas Sloane, Mrs. C. B. Alexander, Mrs. Clarke Williams and Mrs. Henry Siegel.

At present Lady Maitland has about

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The appointment of Sir Caesar Purdon Clarke, director of the South Kensington Museum, to the directorship of the Metropolitan Museum, has been on the whole better received by both the art and the general public than could have been anticipated, for there was unquestionably an almost universal desire, which was fast crystallizing into a persistent pressure upon the museum trustees, for the appointment of an American to the post.

It must be admitted, however—and this probably explains the generally favorable view of the new appointment—that with the possible exceptions of Frank D. Millet, the artist, and Edward G. Robinson, director of the Boston Museum, no American had been even suggested for the place who seemed especially fitted for it, or whose appointment would not have met with decided opposition.

It seems unfortunate, all the same, that the Museum should have felt obliged to go first to Italy—and from the art standpoint, with unfortunate results—and now to England—for a man considered competent to preside over its present destinies and to build it up for the future.

It is pleasant to feel that the new director will probably pay particular attention to the educational side of the museum. There is also reason to feel and hope, from what we know of the new director, that he will proceed at once, upon his installation into office, to the cleansing of what, without exaggeration, may be called the Augean stables of certain collections in the institution.

Philadelphia, where, on Saturday last, the Pennsylvania Academy of Fine Arts opened its centenary exhibition, holds the call, as it were, this week on the interests of American art lovers. One of the Philadelphia newspapers was indiscreet enough to let the cat out of the bag, and inform the visitors from other cities to the display, and incidentally, probably, many Philadelphians themselves, that the Academy, although founded in 1805, could really only call the present its seventy-fourth exhibition. So the New York Academy of Design still holds the palm for age and number of exhibitions. The Philadelphia display, however, is worthy of so important an anniversary. A review of the exhibition appears in another column, from which it will be seen that cleverness is its dominant note, and that, as usual, it is more nearly an American Salon in the variety and scope of its exhibits, than any of its fellow displays in America.

## PENNSYLVANIA ACADEMY EXHIBITION.

The one hundredth anniversary exhibition of the Pennsylvania Academy of the Fine Arts opened at the Academy Building on North Broad Street, Philadelphia, with a largely attended reception on Saturday evening last, following a press view in the afternoon. The display will remain open through March 4 next.

Although called a hundredth anniversary exhibition, this should not be taken to mean that the present is the hundredth consecutive display that the old institution has held. As a matter of fact, it is only the 74th annual display and is called a centenary exhibition, to designate the fact that it commemorates the hundredth anniversary of the founding of the Pennsylvania Academy—the first art institution in the United States. The exhibition is also intended to reflect the achievements of Founders, Academicians, Instructors and Students in the field of Fine Arts during a century of growth. To carry out this idea there are included in the display, with a more than usual comprehensive annual showing of paintings and sculptures, specimens of work in many mediums, representing those who have attained a recognized place in American art, and brought honor to the mother institution.

The exhibition is of necessity a large one, and comprises 697 numbers in the painting section, including some original drawings for illustration, and Miss Violet Oakley's original panels and study for another panel for the Governor's room in the Harrisburg State Capitol—really superior and strongly conceived and beautifully executed mural decorations, and 130 pieces of sculpture. The artists represented range from Gilbert Stuart, the Peales, Thomas Sully, John Neagle, Henry Inman and James Hamilton, through John Sartain, Bernhard Uhle and Christian Schusselle, to the later Thomas Hovenden, and again through older and younger painters to Sargent, Chase, Henri and the long list of still more youthful painters of to-day. It is an interesting comparative exhibition, when one considers the long years from Stuart, and even Sully, to the moderns, and the difference in their subjects, aims, beliefs and methods. How old fashioned, for example, seems Hovenden's celebrated "Breaking Home Ties" to-day, and how interesting to compare it with modern genre!

Some regret has been expressed that the managers of the Academy, in order to make room for the large number of exhibits, removed temporarily the splendid collection of early American pictures owned by the Institution, but there are shown Stuart's Lansdowne portrait of Washington, two other Stuarts, both excellent, those of Bishop White and Alexander Dallas, and fair to good examples of the Peales, Sully, Neagle, Inman and other earlier Americans.

In the modern section the display is not only the best the present year has brought in the United States, but the best of the many good ones that the Academy has already held. In scope, variety and representative quality of the examples of America's stronger painters and sculptors shown, the exhibition is really an American Salon. Its essential note is cleverness, and how could a display that numbers no less than seven examples of Sargent, nine of Whistler, eight of Chase, three of Cecilia Beaux, five of John W. Alexander, two of Benson, three of Robert Vonnoh, two of Henri, a superb historical genre by E. A. Abbey, and single or more examples of such painters as Sergeant Kendall, John Lambert, Alexander Harrison, Winslow Homer, Ben Foster, Leonard Ochtman, Elmer Schofield, W. L. Lathrop, etc., be other than clever?

There are, of course, names missing which should be represented, and there are, perhaps, as is natural, pictures by local artists which are a little out of touch with their fellows, but on the whole the exhibition is one of great merit, strong quality and much fulfillment and promise.

It has become so much the fashion to praise everything from the able brush of John S. Sargent that it may be daring to express the opinion that he is not up to his high water mark in the display, that his recent canvases begin to show the result of too many commissions, and that a carelessness, evidenced by the awkward position, if not actual bad drawing, of the right forearm of Lady Ian Hamilton in her portrait, is often now too evident in his work. Of course he remains a master of technique, but even with this, and except in the portraits of Mrs. Fiske Warren and daughter, and Miss Mary Garrett, which last has an attractive naturalness, the painter's gifted pupil Cecilia Beaux runs him very close in her charming, truthful and beautifully painted full length of Mrs. Larz Anderson and in the painting of the texture of gown of her other three-quarter length standing woman's portrait. Does not Chase please even better than Sargent with his truthful and natural full length of his little son and the fine portrait of Mrs. Cook, and could Sargent himself paint Chase's still lifes—two superb pieces of work—better?

Good also are Julian Story's full length of Mme. Eames and John W. Alexander's decorative and gracefully drawn and softly and harmoniously colored "Aurora Leigh" and his strong and truthful "Mrs. Whitman," which more than outweigh the doubtful sentiment of his otherwise beautiful "Mother and Child."

Fine and broad is John Lambert's portrait of an actor, virile and solidly painted. Carroll Beckwith's portrait of William Ewart, clever the full length by Robert Henri of Ambrose Clark, and speaking Funk's portrait of William C. Le Gendre.

Walter Florian's remarkable portrait of Josef Israels, with all the feeling of Israel's own work, is here, and Mary Cassatt sends two of her sympathetic portraits of children—reflecting Renoir, but with a manner all her own. J. Alden Weir, Joseph De Camp, Frank W. Benson, Marietta Cotton, Robert Vonnoh, Thomas W. Dewing, W. Dannat, W. Glackens and Amanda Sewell, are all worthily represented in portraiture, and a newcomer, Eugene Paul Ullman sends a splendid full length of William M. Chase.

In figure works Abbey's "Trial of Queen Catherine" of necessity holds first place—a remarkable piece of composition, grouping and color, full of human interest. Winslow Homer's marine with figures "Kissing the Moon" is characteristic and full as ever of the wild sea life and atmosphere of the Maine coast. The full panel of Whistler examples comprises those two marines "The Deep Sea" and "The Sea" with their contrasting color schemes of cobalt blue and tawny yellows, and a number of little coast and river scenes.

In landscapes the display is strong. The tonalists from Tryon, Ochtman and Dewey to the colorists such as Childé Hassam and Breckenridge, are all well represented. Alexander Harrison in marines and coast scenes, with Ben Foster, who leaves the land for midocean in a strong and dramatic seascape, are to the fore. Other landscapes and sculptures must await further mention. All art lovers and especially all believers in and lovers of American art not living in Philadelphia should, no matter at what cost or inconvenience, make the trip there to see and study this exhibition.

JAMES B. TOWNSEND.

## IN THE ART SCHOOLS.

An exhibition of the drawing, painting, illustration and composition classes of the New York School of Art was held last Saturday and Sunday. There were also exhibited the portrait of William M. Chase, by Sargent; a portrait of an artist, by W. M. Chase, and Japanese prints, water-colors and drawings by two Japanese artists, Miss Yoshida and her brother. Several of the latter works were sold.

Prizes were awarded in the various classes, the jury being W. M. Chase, Seymour Thomas and Douglas John Connah. The prizes were given as follows: Drawing, Julius Gulz; illustration, George Boirett; composition, E. Koopman. The prize for painting was divided between Hilda Belcher and Edward Hooper. Mention was made of the work of the following: Laurence Dresser, Van Sloan, Miss E. C. Plummer, Miss T. Denmeux, Glen Coleman, Alta Hillsdale, Miss M. McCutchin, George Baumgard. This same exhibition is now on in Brooklyn, and opened there on Friday.

The inauguration ball of the Strenuous Life Party was held at the New York School of Art on Friday evening of last week. The dance was opened by a procession of the various officers according to rank in the party, dressed in costumes representing that part of the school life they stand for. The mayor for law and order, judge for work, district attorney for dances and sheriff for athletics.

This was followed by the coronation of the mayor, who was crowned Brutus the First. There were many very beautiful fancy dances, including Polish and Dutch dances, skirt dances, doll dances and others. Among other amusing features were the burlesque prize fight and the coronation picture painted by Van Sloan. The picture was previously painted and then covered with a coating of chalk, and by an application of a wet brush the various caricatures of instructors at the school and officers of the party appeared.

The dancing lasted until four o'clock. Among those present were Mr. and Mrs. Robert Henri, Mr. and Mrs. Glackens, Mr. and Mrs. F. Louis Mora, Mr. and Mrs. Preston and Mr. and Mrs. Sloan.

A mass meeting of all students and members of the Art Students' League was held in the members' room last Monday, at noon, with the purpose of explaining to the students that the league is managed by the students for the students and asking all to take a personal interest in business and social affairs of the league. The date of the annual costume dance has been changed to February 14.

The annual exhibition of the Catherine Lorillard Wolfe Art Students' Club opened Monday last and will close this evening. On Thursday afternoon Robert Henri gave a talk to the members.

The exhibition consisted of oils, water colors and sketches in pastels and black and white by members of the club.

The scholarship offered by Douglas John Connah, director of the New York School of Art, for the best study or group of studies by any one student, is given to Florence Vaumberg. First mention to Bessie Barber. Prizes for the best portrait study to Ellen Ravenscroft for her "Miss Alice Wilson," with first mention to Margaret Huntington.

Prize for the best landscape to Martha D. Beal for painting "In Mrs. Richmond's Garden."

Prize for the best black and white to Ethel Klinck for "Accident on East Side."



# HERE AND THERE.

Frederick Wedmore, the English art critic, in a recent article in the London Standard on an exhibition of the French Impressionists, held in London, said in substance: "There opens at the Grafton Galleries on Monday an Exhibition of high importance; a show of the kind that may be ridiculed by ante-diluvian criticism but of a kind, too, that delights the Moderns, and that has a serious influence on the Art of the Future. The best of the men—some of them dead, and some still living—whose works are gathered together in rich abundance by Messrs. Durand-Ruel, are men who have carried into fresh territories the achievements of Painting. True successors of the great men of the past—and that in part, paradoxical as it may seem, by reason of their independence—they accept with heartiness and enthusiasm the spectacle of the modern world. They do not paint the imaginary scenes that are entitled 'History,' nor addict themselves to the pursuit of prettiness, which is called the Picturesque. But the cult of ugliness is not theirs. They behold matter of interest and high beauty in contemporary figures, contemporary types, and see that the crowded harbor and the recent railway station become to the awakened painter fascinating material by reason of the accidents of color, line and light. Of these painters, now shown at the Grafton Galleries, some have been called 'Impressionists,' but the name is a bad one; for it implies, almost, the superficial, and so describes, not these but their weaker brethren. Important people are not driven into what is called 'Impressionism' for want of knowledge how to draw. The uncertain draughtsman is an uncertain observer. No one has observed with greater sureness, or recorded with more admirable art, than Eugène Boudin, who died seven years ago, and Monet and Degas, who live in hale old age."

At the Bendann Galleries, No. 365 Fifth Avenue, there are now, in addition to a well-selected line of engravings and etchings by Haig, Jacquet, Waltner, Chauvel, Dicksee, Bracquemond and others, several characteristic and of course attractive water colors by F. Hopkinson Smith from his private collection.

The exhibition and sale at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, this week, which closes to-day, of the ceramics, textiles, rare rugs and manuscripts from the Persian Pavilion at the St. Louis Exposition, to which were added some Italian, Spanish and French textiles and potteries, were well attended, as the exceptionally choice quality of the articles shown and sold deserved. The exhibition and sale were held under the management and by the order of Mr. Dikran Khan Kelekian, Commissioner General for Persia for St. Louis. The display of these beautiful textiles and art objects made the galleries seem like some salon in an Eastern palace. It is impossible to describe this collection in detail. The antique potteries and iridescent glass, the old bronze and the antique rugs and textiles were especially admired by collectors and connoisseurs.

An exhibition of pictures, for the most part by American artists, from the estate of William Collins, will open at the Galleries on Monday. These will be sold by Mr. James P. Silo at the Galleries on modern foreign and American pictures. Feb. 1 and 2.

At the E. Gimpel and Wildenstein Galleries, No. 250 Fifth Avenue, there are the usual selection of important examples of the early Dutch, Flemish and French schools.

The entrance from the foyer to the first gallery of the Blakeslee suite of galleries in the Knickerbocker Trust Company's building, at Fifth Avenue and 34th Street, is through one of the most artistic doorways imaginable. Its roundwork of turquoise enamel throws into strong relief its graceful ornamentation of garlands, urns, and Cupids, done in rich red gold. The doorway is taken out of an Italian palace, and is in the purest Renaissance style.

The exhibition of early classic landscapes at the Ehrich Galleries, No. 8 West 33d Street, closes to-day. It will

very strong and rich in color, and remarkable as a piece of architectural drawing, a large and characteristic Diaz, a "Forest of Fontainebleau" dated 1859, and a warm and glowing decorative panel with two Cupids, in the manner of Rubens, by L. Knaus. This last most attractive work, which is called "the Reconciliation," is a companion piece to "The Spat," and both panels were taken from the artist's home at Dusseldorf.

Mr. Oehme has not forgotten the importance of the modern Dutch School and has some extremely good examples of Blommers, a scene at Katwyck and a Pieters. Near these hang—strong con-



PORTRAIT OF MRS. WILLIAM F. KING  
by L. Douglas Crane

be succeeded by a special display, for a short time only, of old genres, including examples of Gerard Douw, Teniers the younger, Adolmenauer, Stella, Fragonard, and other early Dutch and French painters.

The sale of the Waggaman art objects will continue at the American Art Galleries, No. 6 E. 23rd Street, through the afternoons of Jan. 30, 31 and February 1.

To-day the J. W. Kauffmann collection of pictures from St. Louis will be placed on exhibition. They will be sold at auction at Mendelssohn Hall on the evening of February 3.

Mr. Julius Oehme is showing at his galleries, No. 384 Fifth Avenue, an exceptionally interesting assortment of modern, foreign and American pictures Wednesday and Thursday evening next. Especially interesting, and worthy the attention of all art lovers, are a curious Isabey, 1862, entitled "Le Chatiment," from the Feydeau sale of 1902, and which depicts an incident of the Inquisition,

trasts in color—a most unusual Rico, "July Evening in Venice," differing from his usual subjects, with fine distance, and soft sunset tints, a superb Roybet, "The Standard Bearer," with brilliant reds, and a remarkably fine Clays, very deep and rich in color quality. Among American pictures Mr. Oehme shows a thoroughly good landscape by Onderdonk, with good outdoor feeling, an exquisite landscape by Ben Foster, which Monet might well own, and an early example of Van Boskerck "A Spring Morning," soft and tender in color.

A collection of rare antique fans of the Louis XIV., XV. and XVI. periods, and an unusually handsome antique jewel sunshade handle, together with jewelled umbrella handles and old jewelled watches, make a most attractive and artistic exhibit at the Bonaventure Galleries, No. 6 West 33rd Street, this week. The collection of old portraits of the Eighteenth Century, including the beautiful example of Carlo Van Loo of Mme. Geoffrin, still continues in the picture room.

## L. DOUGLAS CRANE.

The portrait of Mrs. William Frederick King, of New York, by Douglas Crane, reproduced in this issue, is an excellent example of the work of this young American painter. The portrait has rich color, decorative quality and is graceful and natural in pose. The gown is of turquoise blue velvet against the soft greens of a tapestry background. The portrait suggests Wilhelm Furk, under whose direction the artist has been painting during the past two years.

The painter began his career in London at the age of sixteen, in the Heatherly School. Returning to America, he continued his studies with William M. Chase, and a few years later entered the Julien Academy in Paris under Bouguereau, studying in turn with Jean Paul Laurens, Robert Henri and Mme. La Farge, with whom he took a special course in miniature painting.

After completing his studies abroad, he returned to New York, occupying a studio at 478 Central Park West, where amid the attractive surroundings of old curios and art treasures, collected during his travels, he resumed work. He has painted, among other subjects, Mrs. Henry F. Dimock, Mrs. Henry Judson, Mme. Fritz Scheff, Miss King, Mr. Funk, and Miss Grace Rankin, of Chicago, the last a charming composition known as "The Girl with the Muff."

Mr. James D. Gill, of Springfield, Massachusetts, has recently been in New York selecting from the studios, paintings in oil for his 28th annual exhibition at Springfield, which will open there on February 10th and close March 4th. This annual display of well-selected American pictures is always an event of importance to New England art lovers and has had for many years the best relative percentage of sales of any American exhibition.

An interesting contrast of old and new in art is offered in the Picture Gallery at Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue, this week. Beautiful and characteristic examples of the brushes of Louis Alvarez, Francois Musin, Engenio Ciceri, Boughton, Peter Lastman, Cuyp, Monticelli, Franz Pourbus the elder, Sir Francis Cotes, Jules Dupre and Toulmouche, are vis a vis with important canvases by Rico, Detti and Antonia Torres, and famous Court portraits by masters of the French, English and Dutch schools.

The exhibit of recent portraits by Theobald Chartran still continues at the Knoedler Galleries, No. 355 Fifth Avenue, as also that of bronzes by Frederick Remington. The Chartran portraits will be succeeded on February 1 by a display of portraits by Arthur de Ferraris. Among other attractive modern foreign pictures now in the galleries are a beautiful example of Henner, an especially fine work, a luminous little landscape by Jacob Maris, an early Mauve, a small and early Jacque, a large and important canvas by Blommers, an equally important Josef Israel a characteristic Neuhuys, and a charming little example of J. S. Kever.

At the Brandus Galleries, No. 391 Fifth Avenue, they are showing a charming example of Millet, "The Seated Spinner," characteristic in sentiment, with lovely sunlight and air. This important canvas is perhaps the only Millet now on sale in New York dealers' galleries. There is also at these galleries Bouguereau's "Conquered Love," a comparatively small canvas, but very characteristic. Mr. Brandus has, in addition to his usual well selected examples of the early French and English schools, some charming landscapes by Ede, Richet, Thaulow and others.

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